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ಕರ್ನಾಟಕ ರಾಜ್ಯ ಮುಕ್ತ ವಿಶ್ವವಿದ್ಯಾನಿಲಯ
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MANASAGANGOTRI, MYSORE – 570 006

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M. A. (FINAL) SANSKRIT

ENGLISH MEDIUM

ALAṄKĀRA

History of Sanskrit Poetics - 1

COURSE - 10 BLOCK - 34

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ವಿಶ್ವಮಾನವ ಸಂದೇಶ

ಪ್ರತಿಯೊಂದು ಮಗುವು ಹುಟ್ಟುತ್ತಲೇ – ವಿಶ್ವಮಾನವ. ಬೆಳೆಯುತ್ತಾ ನಾವು ಅದನ್ನು 'ಅಲ್ಪ ಮಾನವ'ನ್ನಾಗಿ ಮಾಡುತ್ತೇವೆ. ಮತ್ತೆ ಅದನ್ನು 'ವಿಶ್ವಮಾನವ'ನ್ನಾಗಿ ಮಾಡುವುದೇ ವಿದ್ಯೆಯ ಕರ್ತವ್ಯವಾಗಬೇಕು.

ಮನುಜ ಮತ, ವಿಶ್ವಪಥ, ಸರ್ವೋದಯ, ಸಮನ್ವಯ, ಪೂರ್ಣದೃಷ್ಟಿ ಈ ಪಂಚಮಂತ್ರ ನಮ್ಮ ಮುಂದಿನ ದೃಷ್ಟಿಯಾಗಬೇಕಾಗಿದೆ. ಅಂದರೆ, ನಮಗೆ ನಮ್ಮ ಬೇಕಾದುದು ಆ ಮತ ಈ ಮತ ಅಲ್ಲ; ಮನುಜ ಮತ. ಆ ಪಥ ಈ ಪಥ ಅಲ್ಲ; ವಿಶ್ವಪಥ. ಆ ಒಬ್ಬರ ಏಳಿಗೆ ಮಾತ್ರವಲ್ಲ; ಸರ್ವರ ಸರ್ವತೋದಯ. ಪರಸ್ಪರ ವಿಮುಖವಾಗಿ ಸಿಡಿದು ಹೋಗುವುದಲ್ಲ; ಸಮನ್ವಯಗೊಳ್ಳುವುದು. ಸಂಕುಚಿತ ಮತದ ಆಂಶಿಕ ದೃಷ್ಟಿ ಅಲ್ಲ, ಭೌತಿಕ ಪಾರಮಾರ್ಥಿಕ ಎಂಬ ಭಿನ್ನದೃಷ್ಟಿ ಅಲ್ಲ; ಎಲ್ಲವನ್ನೂ ದಿವ್ಯದೃಷ್ಟಿಯಿಂದ ಕಾಣುವ ಪೂರ್ಣದೃಷ್ಟಿ.

ಕುವೆಂಪು

Gospel of Universal Man

Every child, at birth, is the universal man. But, as it grows, we turn it into "a petty man". It should be the function of education to turn it again into the enlightened " universal man".

The religion of humanity, the universal path, the welfare of all, reconciliation, the integral vision- these five mantras should become view of the future. In other words, what we want henceforth is not this religion or that religion, but the religion of humanity; not this path or that path, but the universal path; not the well-being of this individual or that individual, but the welfare of all; not turning away and breaking off from one another, but reconciling and uniting in concord and harmony; and, above all, not the partial view of a narrow creed, not the dual outlook of the material and spiritual, but the integral vision of seeing all things with the eye of the divine.

Kuvempu

ಉನ್ನತ ಶಿಕ್ಷಣಕ್ಕಾಗಿ ಇರುವ ಅವಕಾಶಗಳನ್ನು ಹೆಚ್ಚಿಸುವುದಕ್ಕೆ ಮತ್ತು ಶಿಕ್ಷಣವನ್ನು ಪ್ರಜಾತಾಂತ್ರೀಕರಿಸುವುದಕ್ಕೆ ಮುಕ್ತ ವಿಶ್ವವಿದ್ಯಾನಿಲಯ ವ್ಯವಸ್ಥೆಯನ್ನು ಆರಂಭಿಸಲಾಗಿದೆ.

ರಾಷ್ಟ್ರೀಯ ಶಿಕ್ಷಣ ನೀತಿ 1986

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ಮುಕ್ತ ವಿಶ್ವವಿದ್ಯಾನಿಲಯವು ದೂರ ಶಿಕ್ಷಣ ಪದ್ಧತಿಯಲ್ಲಿ ಬಹುಮಾಧ್ಯಮಗಳನ್ನು ಉಪಯೋಗಿಸುತ್ತದೆ. ..... ಇದು ವಿದ್ಯಾರ್ಥಿಗಳನ್ನು ಜ್ಞಾನ ಸಂಪಾದನೆಗಾಗಿ ಕಲಿಕಾ ಕೇಂದ್ರಕ್ಕೆ ಕೊಂಡೊಯ್ಯುವ ಬದಲು, ಜ್ಞಾನ ಸಂಪತ್ತನ್ನು ವಿದ್ಯೆ ಕಲಿಯುವವರ ಬಳಿ ಕೊಂಡೊಯ್ಯುವ ವಾಹಕವಾಗಿದೆ.

ಡಾ|| ಕುಳಂದೈಸ್ವಾಮಿ

The Open University system makes use of Multimedia in distance education. ..... It is a vehicle which transports knowledge to the place of learners rather than transport people to the place of learning.

Dr. Kulandai Swamy

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MA – SANSKRIT

ALAṄKĀRA

History of Sanskrit Poetics – 1

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प्रस्तावना

प्रियाः संस्कृतविद्यार्थिनः

अस्मदीयकर्णाटकराज्यमुक्तविश्वविद्यानिलयस्य स्नातकोत्तरशिक्षणविभागे अन्तिमवर्षस्य संस्कृतकक्ष्यां प्रवेष्टृभ्यः भवद्भ्यः सर्वेभ्यः हार्दं सुस्वागतं व्याहरामि।

जगतीतलस्य प्राचीनतमभाषासु अग्रिमपङ्क्तौ विराजमाना संस्कृतभाषा अद्वितीयत्वेन वर्तते। वैदिकसंस्कृतं लौकिकसंस्कृतमिति संस्कृतं द्विधा विभक्तमस्ति। क्रिस्तपूर्वकाले वेदेषु दृश्यमानेयं भाषा क्रिस्तपूर्वपञ्चमशतके काव्यस्वरूपमलभत इति विदग्धाः विद्वांसः वदन्ति। उत्तरोत्तरकाले संस्कृतभाषासौ उन्नतशिक्षण-शासन-लेखन-काव्यादिषु सततं समुपयुज्यमाना सती सर्वत्र व्याप्तासीत्। विश्वस्य प्राचीनतमभाषासु संस्कृतभाषैव प्रप्रथमा इति भाषाविदः विमर्शकाश्च कथयन्ति। प्रायः लोके पञ्चसहस्र-वर्षाधिकम् इतिहासं लब्धवती संस्कृतादन्या भाषा एकापि नास्ति।

चत्वारो वेदाः विविधानि शास्त्राणि रामायण-महाभारतनामकादीतिहासाः अष्टादशपुराणानि-उपपुराणानि षड्दर्शनानि अनेकानि काव्यानि शास्त्र-व्याख्यानानि प्रशस्तयः शासनानि चाटुपद्यानि सुभाषितानीत्येवं रीत्या विविधप्रकारेषु निबद्धाः कृतयः संस्कृतवाङ्मये भूरि विलसन्ति। एतेषां परिचयः पाठ्यक्रमानुरोधेन यथावकाशं कारयिष्यते। संस्कृते विशेषाध्ययनार्थं गहनतमसंशोधनार्थं च युष्माकं सज्जीकरणमेव स्नातकोत्तरशिक्षणस्य मुख्यः उद्देशः।

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आसु अन्तिमवर्षस्य कक्ष्यासु यूयं वेदसूक्तानि उपनिषदं-भगवद्गीतां वैदिकसाहित्यचरित्रं कौटलीयम्-अर्थशास्त्रम् याज्ञवल्क्यस्मृतिं वाल्मीकिरामायणे सुन्दरकाण्डस्य कांश्चन सर्गान् प्रबन्धलेखनानि वैयाकरणसिद्धान्तकौमुद्यां समासप्रकरणं भाषाशास्त्रम् आनन्दवर्धनस्य ध्वन्यालोकं मम्मटस्य काव्यप्रकाशं प्राचीना-र्वाचीनालङ्कारिकाणां परिचयं भारतीय-पाश्चात्यसाहित्यविमर्शयोः तुलनात्मकमध्ययनं च करिष्यथ।

युष्माकं स्वाध्यायसुलभाय स्वयंबोधनपद्धत्या (SIM) उपर्युक्तविषयेषु पाठाः विशिष्टरूपेण विद्वद्भिः आरचितास्सन्ति। अनेके विद्वांसः एतान् पाठान् महता परिश्रमेण सज्जीकृतवन्तः तेषां साहाय्यं सकार्तज्ञं संस्मरामि।

यूयं सर्वे एतान् सम्यगधीत्य एतेषु विषयेषु विशिष्टं ज्ञानं सम्पादयत इत्याशासे। "श्रद्धयाग्निः ज्ञानं समिध्यते" इति वेदवाण्यनुसारात् युष्माभिः श्रद्धाकृतमध्ययनं फलप्रदं यशःप्रदं च भूयादिति मदीयः आशयः। शुभं भवतु।

जीयात् गीर्वाणभारती

डा.एन्. राधाकृष्ण भट्
संस्कृतविभागाध्यक्षः
कर्णाटकराज्य-मुक्तविश्वविद्यानिलयः
मानसगङ्गोत्री, मैसूरु

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M.A Sanskrit

Course - X

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Unit - 1

HISTORY OF SANSKRIT POETICS - 1

Structure

1.1 Introduction

1.2.1 Ānandavardhana

1.2.2 Rājaśekhara

1.2.3 Bhaṭṭatauta

1.2.4 Bhaṭṭanāyaka

1.2.5 Bhaṭṭa Lollaṭa and Śrīśaṅkuka

1.3 Self-check Questions

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UNIT - 1

History of Sanskrit Poetics - 1

1.1 Introduction

Dear student,

When you study a Śāstra, it is not enough to understand the contents of a few texts. You should also know how the concepts of the Śāstra evolved and developed. For this a historical perspective is needed. It is possible to appreciate the contribution of a particular author properly only if we know what his predecessors had said on the subject. We also have to ascertain the date and place of the author to know who were his predecessors and successors. Sometimes an author might have given sufficient information in his own work. In such situations, we can rely on internal evidence. When it is not available, we have to depend on external evidence. Works like Kalhaṇa's Rājataraṅgiṇi give a lot of help in determining the chronological order of some poets, but it may not be safe to depend on them totally. References and quotations found in other texts may also help us in fixing the dates of some authors. Refutation of a theory by a certain author may make him a successor of the expounder of that theory. You have to keep all these things

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in your minds while you study the following guidelines. Stalwarts like S.K.De, P.V.Kane and Edwin Gerow have written the Histories of Sanskrit poetics. You have to study them in order to know the origin and development of Alaṅkāraśāstra.

History is not merely a list of persons and dates. It also gives an account of the evolution of various concepts in the journey of the human mind towards perfection. The great strides in human life were not achieved in a single day or year or even in a century. 'Rome was not built in a day'. The achievements were also not the result of any single person's labour.They were the results of the cumulative efforts of many generations. As Abhinavagupta says -

ऊर्ध्वोर्ध्वमारूह्य यदर्थतत्त्वं
धीः पश्यति श्रान्तिमवेदयन्ती ।
फलं तदद्यैः परिकल्पितानां
विवेकसोपानपरम्पराणाम् ।

If our minds can soar to great heights and see vast vistas without strain, it is only because of the steps already created by earlier wise men. So we have to understand that the intellectual environment of the country plays an important role in the history of any Śāstra or science. With this background, you have to read about the great thinkers and

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writers who built up the wonder edifice of Indian poetics.

The history of sanskrit poetics may be divided into two phases, taking Ānandavardhana's Dhvanyāloka as the milestone. Dhvanyāloka was undoubtedly a seminar work. Bharata, Bhāmaha, Daṇḍin, Udbhaṭa , Rudraṭa and Vāmana belonged to the early period which may be called predhvani period for convenience. Guidelines pertaining to this phase have already been supplied to you.

Ānandavardhana appeared on the scene in the second half of the ninth century A.D. in Kashmir. The court of Kashmirian Kings was a fertile ground for poetry and poetics. It was especially so in the 9th, 10th and 11th centuries. Ānandavardhana had numerous followers and a few detractors too. Those that supported his views as well as those that opposed have contributed to the growth of Indian poetics. The doctrine of Dhvani propounded by Ānandavardhana has stood firmly despite attacks from various quarters.

As students at the master's level, you should also have an understanding of western poetics in order to be able to appreciate the contribution of Indian thinkers to world thought. Plato, Aristotle, Longinus, Kant, Hegel, Schopenhaver, Schiller, Croce, I.A.Richards, Abercrombie and many other western thinkers have propounded valuable theories regarding

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poetic or aesthetic experience. There are many parallels between Indian and Western poetics. There are also differences of ideas and approaches. You should not be blind to the western world of thought.

It is also necessary to examine whether the doctrines of Bharata, Ānandavardhana, Kuntaka, etc., are limited to Sanskrit Literature or they are universally applicable to all literatures. You need not be diffident or hesitant to state the greatness of Sanskrit Poetics, but you should not think that other cultures have nothing to offer. Welcome all good ideas and noble thoughts from all sides. As the Rigvedic seer says -

आ नो भद्राः क्रतवो यन्तु विश्वतः।

Now let us try to know about the date, life, works and contribution of a few important authors on Indian poetics. We start with Ānandavardhana.

1.2.1 Ānandavardhana

Ānandavardhana, the author of the Dhvanyāloka, was a Kashmirian and lived in the ninth century A.D. He is the greatest exponent of the Dhvani doctrine. Kalhaṇā's Rājataraṅgiṇi tells us that Ānandavardhana was a contemporary of Mukrākaṇa, Śivasvāmin and Ratnākara and

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all these three poets were patronised by king Avantivarman who ruled Kashmir from 856 to 883 A.D. Ānandavardhana also composed Devīśataka in praise of Devī. It contains one hundred verses and is full of various Śabdālaṅkāras. For other works which have not come down to us are also ascribed to Ānandavardhana. they are (1) Tattvāloka (a philosophical treatise), (2) Pramāṇaviniścayaṭīkāvivṛti (a work on Buddhist logic), (3)Viṣamabāṇalīlā (a Prakrit poem) and (4) Arjunacarita (a Samskrit Mahākāvya).

The only personal detail we know about Ānandavardhana is that his father's name was Noṇa . The author himself states this at the end of the DevīŚataka.

देव्या स्वप्नोद्गमादिष्टदेवीशतकसंज्ञया।।
देशितानुपमामाधाद् अतो नोणसुतो नुतिम्।।

Anthologies like Vallabhadeva's Subhāśitāvali, Śrīdharadāsa's Saduktikarṇāmṛta and Jalhaṇa's Sūktimuktāvali quote Ānandavardhana's verses..

Dr. P.V.Kane eulogises Dhvanyāloka as follows: "The Dhvanyāloka is an epoch-making work in the history of Alaṅkāra literature. It occupies the same position in the Alaṅkāraśāstra as Pāṇini's sutras in grammar and the Vedāntasūtras in Vedānta. The work shows great erudition and critical insight. It is written in a lucid and forcible style

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and bears the stamp of originality on every page" (History of Sanskrit Poetics, p161).

There is difference of opinion among scholars regarding the authorship of the kārikās and vṛtti of the dhvanyāloka. Dr.P.V. Kāne opines that it may be considered as the representative of the school which holds that dhvanikāra (author of the kārikās) was different from Ānandhavardhana (authour of the vṛtti) (see History of Sanskrit Poetics, PP. 162 - 190). Dr. K. Krishna Moorthy states that it represents the school which affirms the identity of the Kārikākāra and Vṛttikāra (Dhvanyāloka and its critics, pp 46-90). In any case, Ānandavardhana is regarded as a great authority by many later writers. A verse ascribed to Rājaśekhara in Jalhaṇa's Sūktimuktāvali hails Ānandavardhana in extolling terms :

ध्वनिनातिगभीरेण काव्यतत्त्वनिवेदिना।
आनन्दवर्धनः कस्य नासीदानन्दवर्धनः।।

Kayyaṭa also praises Ānandavardhana in glowing expressions :

आनन्दवर्धनकविप्रवरप्रणीत -
काव्ये किमल्पमतिना क्रियते मयैवम्।
किं वा पिपीलिककुलानि न संश्रयन्ते
मत्तेभदन्तपदपङ्क्तिममेयसाराम् ।।

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In spite of the fact that Ānandavardhana condemns sheer jugglery of words in the Dhvanyāloka, he himself resorts to Śabdālaṅkāras in his own work, namely, Devīśataka. We cannot estimate Ānandavardhanas contribution to Sanskrit literature as a poet, because his Mahākāvya (Arjuna carita) is not available. His greatness as a philospher is also difficult to assess, because his philosophical works (Tattvāloka and Dharmottamā) are also not assess, because his philosophical works (Tattvāloka and Dharmottamā) are also not extant. Today, Ānandavardhana's fame completely rests on Dhvanyāloka. There is no need of saying anything about Dhvanyāloka because you have studied it in detail.

1.2.2 Rājaśekhara

Rājaśekhara, the author of Kāvyamīmāṃsā, refers to Ānandavardhana, Vākpatirāja and Bhavabhūti. Therefore, there is no doubt that he belonged to a period later than those scholars and poets. He himself states in one of his works (Bālarāmāyaṇa) that he was patronised by King Mahīpāla. Abhinavagupta refers to Rājaśēkhara's Prakrit drama Karpūramañjarī. Dhanapāla's Tilakamañjarī refers to Rājaśekhara clearly, by his other name Yāyāvara.

समाधिगुणशालिन्यः प्रसन्नपरिपक्त्रिमाः।
यायावरकवेर्वाचो मुनीनामिव वृत्तयः।।

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On the basis of all this, we can conclude that Rājaśekhara lived in the later part of the ninth century and the first quarter of the tenth century A.D.

Six works are known to have been composed by Rājaśekhara.

1. Karpūramañjarī (Saṭṭaka = Prakrit Drama)
2. Viddhaśālabhañjikā (Nāṭikā)
3. Bālarāmāyaṇa (Nāṭaka)
4. Bālabhārata (Nāṭaka)
5. Kāvyamīmāṃsā (Poetics)
6. Bhuvanakōśaḥ

The last one may be a part of the Kāvyamīmāṃsā.

Rājaśekhara's ancestors hailed from Mahārāṣṭra. His parents were Śīlavatī and Durduka. Avantisundarī was his wife. Rājaśekhara quotes her views on many important topics. Mahendrapāla, a King of the Raghu dynasty, was his disciple (रघुकुलतिलको महेन्द्रपालः सकलकलानिलयः स यस्य शिष्यः Viddhaśālabhañjikā, I.6). Rājaśekhara was proficient in Sanskrit and many dialects of Prākṛt.

Śaṅkaravarman praises Rājaśekhara as given below :

पातुं कर्णरसायनं रचयितुं वाचः सतां सम्मताः

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व्युत्पत्तिं परमामवाप्तुम् अवधिं लब्धुं रसस्रोतसः।
भोक्तुं स्वादु फलं च जीवititरोर्यद्यस्ति ते कौतुकं
तद् भ्रातः शृणु राजशेखरकवेः सूक्तीः सुधास्यन्दिनीः ।

Kāvyamīmāṃsā is a mine of information. What is available now is just a fragment of what Rājaśekhara contemplated. The subjects in the Kāvyamīmāṃsa are : शास्त्रसंग्रह, शास्त्रनिर्देश, काव्यपुरुषोत्पत्ति, पदवाक्यविवेक, काव्यपाककल्प, पञ्च वृत्तयः, पाठप्रतिष्ठा, काव्यार्थयोनयः, अर्थव्याप्ति, कविचर्या, कविसमय, देशविभाग and कालविभाग.

There is no discussion or exposition of Rasas, Guṇas and Alaṅkāras in the Kāvyamīmāṃsa. It properly belongs to Kaviśikṣā or training of poets.

1.2.3 Bhaṭṭa Tauta (or Tota)

Bhaṭṭa Tauta was one of the preceptors of the famous Abhinavagupta.

सद्विप्रतोतवदनोदितनाट्यवेद -
तत्त्वार्थमर्थिजनवाञ्छितसिद्धिहेतोः।
माहेश्वराभिनवगुप्तपदंप्रतिष्ठः
संक्षिप्तवृत्तिविधिना विशदीकरोति ।।

(Abhinavabhāratī)

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His work called काव्यकौतुकम् is not extant. A few Ślokas from that work are quoted by Abhinava. One of Tota's doctrines was that Śānta was the most important of all Rasas because it led on to final emancipation (मोक्ष). Tota said that it is possible to enjoy a poetry only when it is presented on the stage.

प्रयोगत्वमनायत्ते काव्ये नास्वादसम्भवः ।

He also states that when the poet makes the described objects 'real' to the reader or spectator by the use of his imagination, Rasa is experienced.

वर्णनोत्कलिकाभोगप्रौढोक्त्या सम्यगर्पिताः।
उद्यानकान्ताचन्द्राद्या भावाः प्रत्यक्षवत् स्फुटाः।।

Bhaṭṭa Tota gives the highest place to the poet's vision (दर्शन). He avers -

नानृषिः कुरुते काव्यम् ऋषिश्च किल दर्शनात्।
विचित्रभावधर्मांशतत्त्वप्रख्या च दर्शनम्।।
स तत्त्वदर्शनादेव शास्त्रोषु पठितः कविः ।।

Tota lived in the second half of the 10th century A.D.

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1.2.4 Bhaṭṭanāyaka

Bhaṭṭanāyaka, authour of Hṛdayadarpaṇa, flourished in the tenth century. The work, is unfortunately last. Abhinavagupta sums up Bhaṭṭanāyaka's views on Rasaniṣpatti in the Abhinavabhāratī. Mammaṭa also does the same in the fourth Ullāsa of Kāvyaprakāśa.

According to Bhaṭṭanāyaka, poetic words have three functions.

अभिधा भावना चैव तद्भोगीकृतिरेव च ।

Abhidhā is denotation. The second function (भावना) presents Vibhāvas in a general (or impersonal or universal) way. The third function (भाग or भोगीकृति) leads to the experience of Rasa.

The main contribution of Bhaṭṭanāyaka to Indian poetics is the concept of Sādhāraṇīkaraṇa (generalisation). This is explained by G. Hanumantha Rao as given below :

"Sādhāraṇīkaraṇa is the primary principle underlying the attitude in envisaging persons and their feelings. In this attitude, a person and his feelings are not viewed as is done in practical life with partiality because he is our friend or relative or with prejudice because he is our enemy, or with indifference

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because he is neither a friend nor a foe. In this attitude everything is viewed as of equal interest or of equal concern. Whatever the object may be, whether it is attractive or repulsive, noble or mean, terrible or inviting, imponderable or deformed (from the wordly point of view), when veiwed in this attitude of equal interest it necessarily gives rise to Rasānubhavā. It is only when a poet is in this attitude that poetic expression springs". (Foreword to Dhvanyāloka and its critics, p.ix.)

Abhinavagupta and other later scholars are indebted to Bhaṭṭanāyaka as far as Sādhāraṇīkaraṇa is considered. Bhaṭṭanāyaka was an opponent of the Dhvani doctrine. (हृदयदर्पणाख्यो ध्वनिध्वंसग्रन्थः says a commentary on Mahimābhaṭṭa's Vyaktiviveka). Criticises Ānandavardhana's definition of Dhvanikāvya vehemently and Abhinavagupta tries to defend Ānandavardhana.

Bhaṭṭanāyaka says that the pleasure one gets by watching a drama or contemplating on the meaning of poetry is higher than the bliss Yogins have. He compares poetic speech to the Kāmadhenu.

वाग्धेनुर्दुग्ध एतं हि रसं यद् बालतृष्णया ।
तेन नास्य समः स स्याद् योगिभिर्दुह्यते हि यः ।।

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Thus Bhaṭṭanāyaka has a unique position in the History of Sanskrit poetics.

1.2.5 Bhaṭṭalollaṭa and Śrīśaṅkuka

According to the Saṅgītaratnākara of Śārṅgadeva, Lollaṭa was a commentator on Bharata's Nāṭyaśāstra. Abhinavagupta refers to Lollaṭa's views on many points. Lollaṭa might have flourished between 800 and 840 A.D. His views on Rasa are summarised by Abhinavagupta in Abhinavabhāratī. Lollaṭa was of the view that Rasas are numerous, but only eight or nine are fit to be represented on the stage.

Hemachandra, author of Kāvyānuśāsana and several other works, quotes two verses of Lollaṭa -

यस्तु सरिदद्रिसागरनगतुरगपुरारिवर्णने यत्नः।
कविशक्तिख्यातिफलो विततधियां नो मतः प्रबन्धेषु ।।
यमकानुलोमतदितरचक्रादिभिदा हि रसविरोधिन्यः।
अभिमानमात्रमेतद् गड्डरिकादिप्रवाहो वा ।।

According to Dr. P.V. Kane, Lollaṭa appears to have advanced his arguments on the basis of Pūrvamīmāṃsā. It is a pity that the work of Lollaṭa has not come down to us. Lollaṭa's theory of Rasa is called utpattivāda. It may be stated

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thus : Rasa in the primary sense belongs to the hero, Rāma etc., The spectator ascribes it to the actor on account of the actor's intelligent representation. The spectator's understanding of imputed love in the actor brings delight to him (the spectator).

In sum, Lollaṭa thinks that the spectator is charmed by the fact that the actor cleverly represents Rāma's activities. The real Rasa is produced in the legendary Rāma and hence the name utpattivāda.

Śrīśaṅkuka was also a commentator on Bharata's Nāṭyaśāstra. His work also has not come down to us. We have to depend on Abhinavagupta or Mammaṭa to know what Śrīśaṅkuka said. He appears to have been a sort of Naiyāyika. He thinks Rasa is a matter of inferece (Anumāna). His theory is called Anumitivāda. He criticizes Lollaṭa's views and so he should be placed after Lollaṭa in chronology. Abhinavabhāratī quotes Śrīśaṅkuka's words and often refuses his views.

According to Śrīśaṅkuka, a well-trained actor imitates the hero (Rāma etc.,) and the spectator of the drama, for the moment, assumes that the actor is really Rāma etc. From the vibhāvas, anubhāvas and vyabhicārins the spectator infers the sthāyibhāva, namely love etc., in him.

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The sthāyibhāva thus inferred and contemplated upon by the spectator is called Rasa. It possesses a special charm and so brings delight to the spectator.

This view has been refuted strongly by Abhinavagupta. According to him, inference can never bring delight which is compared to the highest bliss (ब्रह्मास्वादसहोदरः)

In any case, it should be admitted that there were several steps in this regard. śrīśaṅkuka, about whom we know next to nothing, was also one thinker that contributed his mite to the thought on the concept of Rasa. If his commentary on the Nāṭyaśāstra would be available, it should have been easy to understand his full arguement. It is obvious that there are limitations as far as his theory is considered. What happens when one reads a poem or drama ? There is no actor there, there is no imitation. There is no basis for inference at all. But, can we deny Rasānubhava to the readers ? If Rasānubhava is possible only in drama, how can we explain the fact that Rāmāyaṇa is Karuṇarasapradhāna etc., ? The definition of Kāvya, division of Kāvya etc., would be wrong when we say वाक्यं रसात्मकं काव्यम्, रसध्वनि etc., So, it is not possible to accept śrīśaṅkuka's thesis, but we should respect him for having formulated a theory.

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1.3 Self-check questions

1. Why is dhvanyāloka regarded as the most important work in the History of Sanskrit poetics ?

2. Write about the date and works of Ānandavardhana.

3. Give an account of the commentators on the Nāṭyaśāstra with special reference to Bhaṭṭalollaṭa and Śrīsaṅkuka.

4. What is the special contribution of Bhaṭṭanāyaka to Sanskrit poetics ?

5. What are the special features of Rājaśekhara's Kāvyamīmāṃsā?

6. Write a short note on Rājaśekhara's date and works.

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Unit - 2

HISTORY OF SANSKRIT POETICS - 2

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UNIT - 2

HISTORY OF SANSKRIT POETICS - 2

2.1 Introduction

The illustrious tradition of scholarship flourished and thrived well for two more centuries in Kashmir after Ānandavardhana. The brightest stars of the Indian poetic firmament shone there. Many new theories were propounded and expounded by able scholars. The doctrine of **Vakrokti** found its champion in Kuntaka, the unsurpassed literary critic. Ānandavardhana found his best successor in Abhinavagupta. There were worthy opponents too. Dhanañjaya and Dhanika opposed the Dhvani doctrine. Mahimabhaṭṭa took up cudgels against the Dhvani school and vowed to demolish it even while acknowledging Ānandavardhana's stature. Then arose Kṣemendra, a prolific writer, to propagate the prominence of the principle of Aucitya. Bhoja, the great patron of letters, became a living legend and contributed two valuable works to the corpus of Alaṅkāra literature. He was not only a writer, but also a bold thinker. Mammaṭa and Ruyyaka systematised the Śāstra synthesizing many theories. Hemachandra who had encyclopaedic knowledge wrote the Kāvyānuśāsana. Two Vāgbhaṭas added their works to the treasure of goddess Saraswathi. The list of authors appears endless. Glimpses of the happenings in the scholarly world are given in this unit.

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2.2.1 Abhinavagupta

Abhinavagupta was a polimath. He knew so much and wrote so much that it is almost impossible to assess his greatness. Dr. K. Krishnamoorthy says :

"He is one of those few great men India has produced, who remoulded and refashioned the older ideals in thought and life and whose influence on the minds of the masses continued to have its effect centuries after their death. A Philosopher and a poet, a savant and a saint, a mystic and a critic of art and literature, he deserves to be ranked beside Śaṅkara and Bhartṛhari".

(Dhvanyāloka and its critics, P.217)

Dr. P.V. Kane states :

Abhinavagupta is one of the most remarkable personalities of medieval India. He was a man of acute intellect and was an encyclopaedic scholar. He had taken all knowledge for his province".

(History of Sanskrit Poetics, P. 236)

Abhinavagupta's commentary on Bharata's Nāṭyaśāstra is priceless. But for this commentary, Bharata's work would be ununderstandable.

Abhinavagupta provides a lot of information about his

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ancestors. One Atrigupta, a resident of Antarvedi, came to Kashmir being invited by Lalitāditya who ruled from 783 to 795 A.D. Atrigupta's grandson was Narasimhagupta alias Cukhalaka. Abhinavagupta was the son of Narasimhagupta and Vimalakalā.

There is no conjecture regarding the date of Abhinavagupta because he has stated the date of the completion of some of his works. His Īśvarapratyabhijñāvivṛtivimarśinī was completed in the year 4115 of the Kali age, i.e., in 1014 A.D. From other works it becomes clear that Abhinavagupta's literary activity extended from 980 to 1020 A.D.

Abhinavagupta was an authority on Pratyabhijñādarśana. His magnum opus is Tantrāloka. Mālinīvijayavārttika, Parātrimśikāvivaraṇa and Tantrālokasāra were his other works on Tantras. He also wrote many stotras.

Abhinavabhāratī is his commentary on Bharata's Nāṭyaśāstra and Locana on Ānandavardhana's Dhvanyāloka. These two works are, according to Dr. P.V. Kane, monuments of learning, critical insight, literary grace and style.

Abhinavagupta has many teachers. He had insatiable thirst for knowledge and learnt from teachers of various religions. He says :

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अहमप्यत एवाधः शास्त्रदृष्टिकुतूहलात्.

तार्किकश्रौतबौद्धार्हद्वैष्णवादीन् असेविषि।।

Bhattendurāja and Tota were his teachers on literature and poetics. Kṣemarāja was one of his chief disciples.

There was a commentary called 'Candrikā' on the Dhvanyāloka, but it is lost. At present Abhinavagupta's Locana is indispensable for the study of the Dhvanyāloka. All later writers on Alaṅkāraśāstra refer to Abhinavagupta with utmost respect. Kṣemendra, author of the Aucityavicāracarcā and many other works, states that he learnt sāhitya from Abhinavagupta.

The chief contribution of Abhinava to Sanskrit poetics is his explanation of the process of the realisation of Rasa (रसानुभव). His commentaries are not mere glosses, but equal to independent works because they exhibit erudition and originality.

In philosophy, Abhinava's contribution is greater. He asserted that the Pratyabhijñā philosophy was for one and all, irrespective of caste (यस्य कस्यचिज्जन्तोरिति। नात्र जात्याद्यपेक्षा काचिदिति सर्वोपकारित्वमुक्तम्). He was a Yogin and received respect from all people of his time. His short work in one hundred Āryās 'Paramārthasāra' gives the essence of Pratyabhijñādarśana in easy language.

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2.2.2 Kuntaka

Kuntaka, probably a contemporary of Abhinava, was a unique and original thinker. He knew the Dhvani doctrine, but did not approve it whole-heartedly. He revived the concept of Vakrokti giving it a new twist and meaning. He called his work **Vakroktijīvita.** If Ānandavardhana gave the prime place to the suggested meaning, Kuntaka said that the function of the poet in creating poetry was the most important fact. He is referred to as **Vyāpārapradhānyavādin.**

Bhāmaha had accepted **Vakrokti** as the underlying principle in all Alaṅkāras. He asserted that Vakrokti made ordinary things also beautiful and so every poet must make efforts to master it:

सैषा सर्वत्र वक्रोक्तिः अनयार्थो विभाव्यते ।
यत्नोऽस्यां कविना कार्यः कोऽलङ्कारोऽनया विना ।।

Daṇḍin divides literature into two categories, viz., Svabhāvokti and Vakrokti.

भिन्नं द्विधा स्वभावोक्तिर्वक्रोक्तिश्चेति वाङ्मयम् ।

Vāmana is of the opinion that the secondary function of words (Lakṣaṇā) based on similarity is vakrokti.

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सादृश्याल्लक्षणा वक्रोक्तिः।

According to Abhinavagupta, **Vakrokti** means the poet's function.

बन्धो गुम्फो भणितिर्वक्रोक्तिः कविव्यापार इति हि पर्यायाः।

(Locana)

What is Vakrokti according to Kuntaka ? "Vakrokti is that special activity of the poet (Kavivyāpāra) which deviates from the ordinary mode of linguistic usage, and as a result of which both sounds and senses are invested with unique beauty so as to give aesthetic delight to the Sahṛdayas" (Dr.K.Krishnamoorthy).

Vakrōktijīvita is divided into four chapters called 'unmeśas'. It consists of kārikās, vṛtti and examples. The examples have been selected from various earlier works.

Mahimabhaṭṭa has ridiculed Kuntaka by showing that a certain stanza praised by Kuntaka as the best poetry actually contains a number of blemishes. He says disparagingly -

काव्यकाञ्चनकशाश्ममानिना ।
कुन्तकेन निजकाव्यलक्ष्मणि ।
यस्य सर्वनिरवद्यतोदिता
श्लोक एष स निदर्शितो मया ।।

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Kuntaka is a model to modern thinkers because it is in the Vakroktijīvita that we find true literary criticism. The fourth unmeṣa of the Vakroktijīvita presents beautiful criticism of the Rāmayaṇa, Mahābhārata, etc., It deserves to be studied by every student of poetics.

2.2.3 Dhanañjaya and Dhanika

Dhanañjaya wrote the Daśarūpaka and Dhanika wrote a commentary called 'Avaloka' on it. Muñja alias Vākpatirāja was Dhanañjaya's patron. Therefore Dhanañjaya flourished in the second half of the ninth century. Dhanika quotes a stanza from the Navasāhasāṅkacarita of Padmagupta. Hence, the commentary 'Avaloka' should have been composed in the first quarter of the eleventh century.

Dhanañjaya and Dhanika repudiate the Vyañjanā vyāpāra vehemently. Dhanika says : न रसादीनां काव्येन सह व्यङ्ग्यव्यञ्जकभावः, किं तर्हि ? भाव्यभावकसम्बन्धः। This indicates that Dhanika is a follower of Bhaṭṭanāyaka. Dhanañjaya and Dhanika do not accept **śānta** as a rasa fit to be depicted in drama. On this point also they are opposed to Ānandavardhana. According to them, it is impossible to enact **śama** because it is complete stoppage of all action.

"शममपि केचित् प्राहुः पुष्टिर्नाट्येषु नैतस्य।"

(Daśarūpaka)

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" सर्वथा नाटकादावभिनयात्मनि स्थायित्वमस्माभिः निषिध्यते। तस्य समस्तव्यापारप्रविलयरूपस्य अभिनयायोगात्।"

(Avaloka)

According to Dhanika, Tātparya (purport) is the main function in ordinary language as well as in poetry.

Ānandavardhana is of the opinion that the functions of words stop as soon as their meanings are conveyed. So, neither Abhidhā nor Lakṣaṇā nor Tātparya can convey the suggested meaning ; Vyañjanā is required to account for the suggested meaning according to him.

But Dhanika asserts that Tātparya cannot be restricted like that (तात्पर्यं न तुलाधृतम्). Tātparya's scope is unlimited and so it can convey all the so called 'suggested meaning' also. There is no need of an independent Vṛtti named Vyañjanā.

However, none disputes the supremacy of Rasas in Kāvya or Rūpaka. The Ānanda (bliss) obtained by the spectators of the play is the main goal of drama (or poetry).

Dhanañjaya says -

आनन्दनिष्यन्दिषु रूपकेषु

व्युत्पत्तिमात्रं फलमल्पबुद्धिः।

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योऽपीतिहासादिवदाह साधुः।

तस्मै नमः स्वादुपराङ्मुखाय।।

It is interesting to note that Dhanañjaya commences his work with a eulogy of Lord Gaṇeśa.

नमस्तस्मै गणेशाय यत्कण्ठः पुष्करायते।

मदाभोगघनध्वानो नीलकण्ठस्य ताण्डवे।।

No earlier work on poetics eulogises Gaṇeśa. This god might have acquired prominence in the 10th century A.D.

2.2.4 Rudrabhaṭṭa

There is difference of opinion among scholars regarding the identity of Rudraṭa and Rudrabhaṭṭa. Rudraṭa is the author of Kāvyālaṅkāra. His date is the first half of the ninth century. Rudrabhaṭṭa is the author of Śṛṅgāratilaka which was composed about 1100 A.D. The earliest author who quotes from the Sṛṅgāratilaka is Hemacandra.

There are some points of conflict between Rudraṭa's Kāvyālaṅkāra and Rudrabhaṭṭa's Śṛṅgāratilaka. Rudraṭa says there are ten Rasas while Rudrabhaṭṭa accepts nine Rasas only. Rudraṭa accepts five Vṛttis but Rudrabhaṭṭa mentions only four.

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Anthologies have confusion regarding these two authors, but it may be ignored. There probably was another author **Rudra** who composed a work called Trailokyasundarī. Dhanapāla, author of the prose romance **Tilakamañjarī** says :

स मदान्धकविध्वंसी रुद्रःकैर्नाभिवनद्यते।
सुश्लिष्टललिता यस्य कथा त्रैलोक्यसुन्दरी ।।

Sṛṅkāratilaka is divided into three Paricchedas. The first deals with nine rasas, bhāvas and types of Nāyaka and Nāyikā. The second paricheda is devoted to love in separation (Vipralambha). The third pariccheda explains other Rasas and Vṛttīs.

2.2.5 Mahimabhaṭṭa

Mahimabhaṭṭa, the author of the Vyaktiviveka, was an avowed opponent of Dhvani doctrine. He was a Naiyāyika and wanted to show that Dhvani could be included under inference (Anumāna).

अनुमानेऽन्तर्भावं सर्वस्यैव ध्वनेः प्रदर्शयितुम्।
व्यक्तिविवेकं कुरुते प्रणम्य महिमा परां वाचम्।।

In the colophons of the manuscripts of the Vyaktiviveka, the author's name is mentioned as Rājānaka Mahimabhaṭṭa.

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So he must be a Kashmirian (Rājānaka is used as a title only in Kashmir). His father was **Śrīdhairya** and teacher **Śyāmala**. He wrote the Vyaktiviveka for his great grand sons. He refers to one of his other works which is not available now.

इत्यादि प्रतिभातत्त्वमस्माभिरुपपादितम्।
शास्त्रे तत्त्वोक्तिकोशाख्ये इति नेह प्रपञ्चितम्।।

Mammaṭa refutes Mahimabhaṭṭa's arguments against Dhvanī. Ruyyaka summarised Mahimabhaṭṭa's views in the Alaṅkārasarvasva. Mahima himself refers to Kuntaka by name. So, it can be concluded that Mahimabhaṭṭa flourished in the 11th century A.D.

Mahimabhaṭṭa was a good scholar endowed with acumen. He could differ from great authors and point out their mistakes. Poets like Kālidāsa and critics like Ānandavardhana have also become his targets.

The Vyaktiviveka has three chapters called 'Vimarśa's. In the first Vimarśa, Ānandavardhana's definition of Dhvani is severely examined and ten defects are pointed out in it. In the second Vimarśa mahimabhaṭṭa deals with the blemish of impropriety (anaucitya). Five types of anaucitya (Viz., विधेयाविमर्श, प्रक्रमभेद, क्रमभेद, पौनरुक्त्य, वाच्यावचन) are elaborately discussed. It appears that Mammaṭa borrowed a lot from Mahimabhaṭṭa when he had to write the seventh

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chapter of the Kāvyaprakāśa. In the third Vimarśa, the ślokas given as examples of various varieties of Dhvani in the Dhvanyāloka are taken up for examination and each of them is shown to be an instance of inference.

Mahimabhaṭṭa is of the opinion that even Rasānubhava is nothing but inference; thus he appears to be a follower of Śrīśaṅkuka.

There is an incomplete commentary on the Vyaktiviveka. It is very informative and useful. It is ascribed to Ruyyaka, the author of the Alaṅkārasarvasva, on the basis of the internal evidence. The commentary is not always sympathetic to the original, probably because the commentator was a follower of the Dhvani school.

2.2.6 Kṣemendra

Kṣemendra was born in a rich family. His father was Prakāśendra and grand father Sindhu. Munificence of the family is eulogised by Kṣemendra himself as follows :

कश्मीरेषु बभूव सिन्धुरधिकः सिन्धोश्च निम्नाशयः
प्राप्तस्तस्य गुणप्रकर्षयशसः पुत्रः प्रकाशेन्द्रताम्।
विप्रेन्द्रप्रतिपादितान्न धनभूगोसङ्घकृष्णाजिनैः
प्रख्यातातिशयस्य तस्य तनयः क्षेमेन्द्रनामाभवत्।।

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Kṣemendra was a student of the great Abhinavagupta in Sāhitya. He was a śaiva by birth, but later got converted to Vaiṣnava faith. He composed some of his works during the reign of King Ananta and some others when Kalaśa was the king. It can be safely said that Kṣemendra flourished in the eleventh century. He was a prolific writer and has numerous works to his credit. Three of his works may be said to pertain to poetics. They are -

1. कविकण्ठाभरणम्
2. औचित्यविचारचर्चा
3. सुवृत्ततिलकम्

The Kavikaṇṭhābharaṇa is divided into five Saṃdhis and contains fifty-five Kārikās. Each saṃdhi deals with a subject as indicated in the following stanzas :

1. तत्राकवेः कवित्वाप्तिः, 2. शिक्षाप्राप्तगिरः कवेः।, 3. चमत्कृतिश्च शिक्षाप्तौ, 4. गुणदोषोद्गतिस्ततः।।, 5. पश्चात् परिचयप्राप्तिरित्येते पञ्च सन्धयः।

Aucityavicāracarcā is the most important work of Kṣemendra from the point of view of poetics. He defines aucitya as given below :

उचितं प्राहुराचार्याः सदृशं किल यस्य यत् ।
उचितस्य च यो भावस्तदौचित्यं प्रचक्षते ।।

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The principle of propriety or appropriateness was well expounded by Ānandavardhana. Kṣemendra elaborated it and affirmed that aucitya is the essence of Rasa. The Suvṛttatilaka is a work on the proper use of metres. According to Kṣemendra, certain metres are most appropriate in delineating certain topics. Good guidelines are given in the Suvṛttatilaka regarding employment of metres. The author also points out that certain poets were most efficient in employing certain metres.

Abhinanda	-	Anuṣṭup
Kālidāsa	-	Mandākrāntā
Bhavabhūti	-	Śikariṇī
Bhāravi	-	Vaṃśastha etc.,

Whether this is absolutely true is a moot point. Kṣemendra's influence on later writers was meagre. Authors rarely quote him. His contribution to Sanskrit literature is only quantitatively big.

2.2.7 Bhoja

Bhoja was a King among poets and a poet among Kings. He was the patron par excellence. Sanskrit literature reached the pinnacle during Bhoja's reign.

You studied about the great scholars of Kashmir. For

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a change, the scene shifts to Dhārā, the capital of Malwa. Here ruled Bhoja, the Paramāra King, about whom many legends spread all over the country. He was an illustrious ruler and an unparalleled scholar. He did everything that a great human being should do. As a praśasti śloka states :

साधितं विहितं दत्तं ज्ञातं तद् यन्न केनचित् ।
किमन्यत् कविराजस्य श्रीभोजस्य प्रशस्यते।।

Bhoja achieved, made, gave and learnt that which no one else did. What else can we say about Bhoja, the prince among poet ?

His knowledge base was vast. As he himself says (in his commentary on the Yogasūtras) -

शब्दानाम् अनुशासनं विदधता, पातञ्जले कुर्वता
वृत्तिं, राजमृगाङ्कसंज्ञकमपि व्यातन्वता वैद्यके ।

वाक्चेतोवपुषां मलः फणभृतां भर्त्रेव येनोद्धृतः
तस्य श्रीरणरङ्गमल्लनृपतेर्वाचो जयन्त्युज्ज्वलाः।।

Bhoja was born in the last quarter of the tenth century A.D. and ruled Malwa for about fifty years (1005-1055). It was unfortunate that such scholarly King also had enemies.

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Bhīma (King of Gujarat) and Karṇa (of the Kalacuri Kingdom) and also Someśvara (the Chālukya emperor) fought against Bhoja. Dhāra was devastated before the eyes of that great monarch.

More than eighty works are ascribed to Bhoja. How he managed to learn and write so much on diverse subjects despite the wars and administrative duties is a mystery. He should have been an extraordinary man. He contributed two works to Sanskrit poetics, Sarasvatīkaṇṭhābharaṇa and Śṛṅgāraprakāśa. The second work mentioned is voluminous. Many other works of Bhoja are also big by any standard. Even though Sarasvatīkaṇṭhābharaṇa appears to be a compilation rather than a creation, Śṛṅgāraprakāśa offers original ideas and bold conclusions.

Bhoja's main preposition is that Śṛṅgāra is the only Rasa in the real sense of the word.

"शृङ्गारमेव रसनाद् रसमामनामः"

Śṛṅgāra is identified by Bhoja with abhimāna and ahaṅkāra. Manuscripts of the śṛṅgāraprakāśa are very rare and there is no critical edition of the work. So, many passages in this work are hard to explain. The Bhojaprabandha of ballāḷa contains many tales about Bhoja and his generosity. It makes interesting reading, but has absolutely no historical

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value. Dr.P. V. Kane calls it 'legendary trash'. Similarly, some people credit Bhoja with the authorship of the Campūrāmāyaṇa. It is also totally wrong because all manuscripts of the Campūrāmāyaṇa clearly state that it is a work of vidarbharāja. The stories connecting Bhoja and Kālidāsa are baseless.

2.2.8 Mammaṭa

Mammaṭa was again a Kashmirian. His Kāvyaprakāśa occupies a special position in the history of Sanskrit literature. It has numerous commentaries.

काव्यप्रकाशस्य कृता गृहेगृहे
व्याख्या तथाप्येष तथैव दुर्गमः।

Kāvyaprakāśa deals with all subjects of alaṅkāraśāstra except dramaturgy. According to Dr. P.V. Kane, the great merit of the work is that it combines fulness of treatment with conciseness. The work is divided into ten chapters called ullāsas. It contains kārikās, vṛtti and examples which are taken from ancient works. Mammaṭa was a good critic and never hesitated to point out the blemishes even in the works of great poets like Kālidāsa. He was acclaimed as an incarnation of Sarasvatī (वाग्देवतावतारः)

Mammaṭa had the greatest respect for

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Ānandavardhana and Abhinavagupta. He closely follows Abhinavagupta in the exposition of the Rasasūtra of Bharata. He does not hesitate to criticise earlier authors when he differs from them.

Some commentators on the Kāvyaprakāśa state that Mammaṭa wrote only upto the Parikarālaṅkāra and the later portion was composed by one Alaka.

कृतः श्रीमम्मटाचार्यवर्यैः परिकरावधिः।
प्रबन्धःपूरितः शेषो विधायालकसूरिणा।।

But at the end of the work, Alaka's name is not found in the colophons.

Mammaṭa refers to Abhinavagupta by name. Bhoja's name is also found in a stanza quoted by Mammaṭa (यद् विद्वद्भवतेषु भोजनृपतेस्तत्त्यागलीलायितम्). Ruyyaka refers to Mammaṭa's Kāvyaprakāśa. From all this, it can be concluded that Mammaṭa flourished in the second half of the 11th century A.D. A short work "Śabdavyāpāravicāra" was also written by Mammaṭa.

The big number of commentaries on the Kāvyaprakāśa points to its popularity. More than seventy commentaries have been discovered and many more might have been written. Probably, only the Bhagavadgītā has more

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commentaries than the Kāvyaprakāśa. It is creditable that a secular work could attract the attention of so many scholars.

2.2.9 Ruyyaka

Ruyyaka, author of the Alaṅkārasarvasva, lived in the 12th century A.D. He quotes a Śloka from the Vikramāṅkadevacarita of Bilhaṇa (composed about 1085 A.D). Maṅkhaka, author of the mahākāvya called Śrīkaṇṭhacarita, was a disciple of Ruyyaka. Some stanzas of the Śrīkaṇṭacarita are found in the Alaṅkārasarvasva. Śrīkaṇṭacarita was composed about 1135. All this goes to show that the Alaṅkārasarvasva was composed in the middle of the 12th century.

Ruyyaka wrote a few other works too.

1. Kāvyaprakāśasaṃketa is a commentary on Mammaṭa's work.
2. Vyaktivivekavimarśa is a commentary on Mahimabhaṭṭa's treatise.
3. Nāṭakamīmāṃsā
4. Sāhityamīmāṃsā
5. Sahṛdayalīlā
6. Harṣacaritavārttika
7. Śrīkaṇṭhastava

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Alaṅkārasarvasva deals with Śabdālaṅkāras and arthālaṅkāras. The definitions of Alaṅkāras is in Sūtra form. The Vṛtti (explanation) is in prose. Verses from several works have been taken as examples. Many illustrations are common in the Kāvyaprakāśa (10th ullāsa) and the Alaṃkārasarvasva.

The Sāhityamīmāṃsā which has been published from Trivendrum is a bulky treatise. The author's name is not mentioned in the work. There is no doubt that Ruyyaka also wrote a Sāhityamīmāṃsā, but whether the work available now is his is a matter of conjecture. It does not speak about vyañjanā. Tātparyavṛtti is said to give rise to the realisation of Rasa here. These views were not at all acceptable to Ruyyaka. He was a staunch follower of the Dhvani school. Nothing can be said about this until more evidence is made available.

The Alaṅkārasarvasva has a few good commentaries. Jayaratha's Vimarśinī, Vidyācakravartin's Sañjīvinī and Samudrabandha's Vyākhya have been printed. These commentaries have enhanced the value of the Alaṃkārasarvasva.

Even though no new theory was propounded by Ruyyaka, his vast knowledge of the past theories and his talent in presenting the subject matter in a readable and

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interesting fasion have given him an esteemed niche in the edifice of Alaṃkāraśāstra A study of the Alaṃkārasarvasva is very useful and indispensable to all students of Sanskrit poetics.

2.2.10 Hemacandra

Contribution of Jains to Sanskrit literature and poetics is considerable. Hemachandra is the most important author as far as Sanskrit poetics is considered. There are some works that describe the life of Hemacandra. They were composed in the 12th and the 13th centuries A.D. Hemacandra was born at Dhandukā of Modh Bania parents. His original name was Cangadeva. He was born in 1088 A.D. He became a Sūri in 1109 A.D at the age of 21. His preceptor was Devacandra. Two Kings, Siddharāja and Kumārapāla, were connected with his life.

Hemacandra's work on Sanskrit poetics is Kāvyānuśāsana. It was probably composed between 1136-1143 A.D. Many other works were also written by Hemacandra among which Śabdānuśāsana is worthy of mention.

The Kāvyānuśāsana does not present any new idea of doctrine. It is based on Rājaśekhara's Kāvyamīmāṃsā and Mammaṭa's Kāvyaprakāśa. Hemacandra openly admits that

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he is indebted to Abhinavagupta. There are abundant quotations in the Kāvyānuśāsana which has eight chapters. The subjects dealt with are usual and no originality of thought is found in the work.

2.2.11 Vāgbhaṭa

There are two authours of identical name - so we may call them Vāgbhaṭa-I and Vāgbhaṭa second.

Vāgbhaṭa-I wrote the work known as Vāgbhaṭālaṅkāra. He was a Jain. He flourished in the first half of the 12th century and the work mentioned above was composed between 1125 and 1143 A.D. It is a short work divided into five chapters called Paricchedas. The work is composed mainly in the Anuṣṭup metre. The examples are the author's own poems. Most of them are in Sanskrit and a few are in Prakrit. Jayasiṃha, son of Karṇa, is eulogised in the illustrations. One example may be cited :

इन्द्रेण किं यदि स कर्णनरेन्द्रसूनुः
ऐरावणेन किमहो यदि तद्द्विपेन्द्रः।
दम्भोलिनाप्यलमलं यदि तत्प्रतापः
स्वर्गौऽप्ययं ननु मुधा यदि तत्पुरी सा ।।

Apart from the illustrations, there is no original thought

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in the work. Many later Jain scholars have written commentaries on Vāgbhaṭālaṅkāra, among whom Siṃhadevagaṇi and Jinavardhanasūri are prominent. The work (Vāgbhaṭālaṅkāra) does not appear to have received much attention by the scholars of the general stream. It is seldom quoted anywhere.

Vāgbhaṭa-II was also a Jain. His work is called Kāvyānuśāsana. This might have been written in the 13th or 14th century. There is nothing new in the work which has five chapters. All the ideas are borrowed from earlier authors. The examples given are also those found in well-known works. In the commentary, Vāgbhaṭa gives lists of countries, rivers, plants and products peculiar to each region.

2.3 Self-check questions

1. State why Abhinavagupta is a very important author in Sanskrit poetics.

2. What is the special contribution of Kuntaka to Sanskrit poetics ?

3. Estimate Daśarūpaka's value in the development of Rasa doctrine.

4. Write short notes on :

   1. Rudrabhaṭṭa

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2. Vāgbhaṭa
3. Ruyyaka and
4. Bhoja

5. Who wrote the Aucityavicāracarcā?

6. Assess Mahimabhaṭṭa's contribution to Sanskrit poetics.

7. Compare and contrast Mammaṭa and Hemacandra.

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Unit - 3

HISTORY OF SANSKRIT POETICS - 3

Structure :

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3.3 Self-check questions

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UNIT - 3

HISTORY OF SANSKRIT POETICS - 3

3.1 Introduction

Sanskrit has ceased to be a spoken language before the beginning of the christian era, but continued as a vehicle of learned thought for many centuries. The Śastraic and scientific works were written in this ancient language upto the modern age. Literatures in vernaculars also grew simultaneously inspired by the great works in Sanskrit. Many Sanskrit works were translated into the vernaculars. Some were trans-created also. However, thre were centeres of learning where Sanskrit education was nourished and encouraged throughout the centuries despite the political upheavals. Scholars continued to produce pure literature as well as scientific treatises. Thus we see that the intellectual activity did not cease. Even though we do not find giants like Ānandavardhana or Abhinavagupta, there were a few brilliant writers even in the later period. You will read about such writers in this and the next unit.

3.2.1 Vidyādhara

Vidyādhara was a court poet of King Narasimha of Utkala (Orissa). There were two Kings of that region by the

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same name. One was Kesari Narasimha (1282-1307) and the other was Pratāpanarasiṃha (1307-1327 A.D). Either of these could be the patron of our author Vidyādhara.

Vidyādhara wrote his work "Ekāvali" mainly to praise his patron and not to establish any new theory. There is no doubt that he was a thorough scholar and a poet of mediocre ability. He modelled his work on the Kāvyaprakāśa and the Alaṅkārasarvasva. His poems are full of panegyrics of his patron as he himself states :

एष विद्याधरस्तेषु कान्तासंमितलक्षणम्।
करोमि नरसिंहस्य चाटुश्लोकान् उदाहरन्।।

So, all illustrations in the Ekāvali are by vidyādhara himself and all of them eulogise Narasimha, who was evidently very fond of good life and love.

(उत्कलाधिपतेः शृङ्गाररसाभिमानिनो नरसिंहदेवस्य चित्तमनुवर्तमानेन विद्याधरेण ...)

Vidyādhara is a follower of the Dhvani school, but gives sufficient space for Arthālaṅkāras in his work. He follows Alaṅkāras in his work. He follows Alaṅkārasarvasva in this section. Vidyādhara's work is lucky in that it attracted a good commentator. Mallinātha Sūri, the famous

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commentator of Kālidāsa's Kāvyas, wrote a commentary called 'tarala' on Ekāvalī. It is very scholarly and useful.

3.2.2 Vidyānātha

Vidyānātha, a court poet of Pratāparudra, followed Vidyādhara. His work Pratāparudrayaśobhūṣaṇa (or Pratāparudrīya for short) is a work devoted to his patron who belonged to the Kākatīya family and ruled some areas of Andhra Pradesh in the last quarter of the Thirteenth century. This period can be taken as the date of Vidyānātha too. The poet openly states, following Vidyādhara, that his work is written for eulogising Pratāparudradeva.

प्रतापरुद्रदेवस्य गुणान् आश्रित्य निर्मितः।
अलङ्कारप्रबन्धोऽयं सन्तः कर्णोत्सवोस्तु वः।।

The work is divided into nine chapters (called Prakaraṇas) and deals with- Nāyaka, Kāvya, Nāṭaka, Rasa, Doṣa, Guṇa, Śabdālaṅkāra, Arthālaṅkāra and Miśrālaṅkāra. The third chapter devoted to define Nāṭaka contains a model drama entitled "Pratāparudrakalyāṇa".

There is no originality of thought in Vidyānātha. His poetic ability was considerable. The first stanza of the work bears evidence for this :

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विद्याकैरनकौमुदीं श्रुतिशिरःसीमन्तमुक्तामणिं
दारान् पद्मभुवस्त्रिलोकजननीं वन्दे गिरां देवताम्।
यत्यादाब्जनमस्क्रियाः सुकृतिनां सारस्वतप्तक्रिया-
बीनन्यासभुवो भवन्ति कवितानाट्यैकजीवातवः।।

3.2.3 Viśvanātha

Orissa again produced a scholar-poet in the fourteenth century A.D. Viśvanātha, son of Candraśekhara and grandson of Nārāyaṇa, was an official at some King's Court and given the title Sāndhivigrahika Mahāpātra. His most important work is Sāhityadarpaṇa (Mirror of Literature). He also wrote the following works :

1. Rāghavavilāsamahākāvya
2. Kuvalayāśvacarita (Prākṛt Kāvya)
3. Prabhāvatīpariṇaya (drama)
4. Candrakalā (drama)
5. Praśastiratnāvalī (a work in many languages)
6. Kāvyaprakāśadarpaṇa (Commentary on Mammaṭa's work)

Viśvanātha refers to Allauddin Khilji in one of his Ślokas.

सन्धौ सर्वस्वहरणं विग्रहे प्राणनिग्रहः।
अलावदीननृपतौ न सन्धिर्न च विग्रहः ।।

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He uses the word Suratrāṇa for 'Sultan'. Sāhityadarpaṇa is a nice text book for study, but it cannot be recognised as an outstanding work like Dhvanyaloka or Vakroktijīvita. Viśvanātha is a bright star, but a star of the second magnitude. Sāhityadarpaṇa is special in that it tries to combine poetics and dramaturgy. In other words, it is a combination of the Kāvyaprakāśa and the Daśarūpaka. Its illustrations are both borrowed and original, i.e., some are taken from earlier works and some other are from the pen of the author. Viśvanātha's style is simple and elegant. His expression is always clear what he lacks is originality.

The one point where he boldly differs from Ānandavardhana and Mammaṭa is the importance of Rasa. He defines Kāvya as " वाक्यं रसात्मकं काव्यम्" and repudiates the status of Kāvya to anything that is devoid of Rasa.

Sāhityadarpaṇa has only five old commentaries and one modern commentary. So, it cannot vie with Mammaṭa's Kāvyaprakāśa for popularity.

3.2.4 Bhānudatta

Bhānudatta is the author of two works on poetics, viz., Rasamañjarī and Rasataraṅgiṇī. There is a lot of controversy about the date of this author. He mentions the Sarasvatīkaṇṭhābharaṇa, the Kāvyaprakāśa and Jayadeva's

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Gītagovinda. So, he cannot be earlier than 1250 A.D. A stanza in the Rasamañjarī refers to a Muslim ruler **Nijāma.** We do not know which particular ruler is meant . In a work called **Rasapārijāta,** which is also ascribed to Bhānubhṭṭa, there are verses addressed to a 'Kṛṣṇa'. Who was this Kṛṣṇa? was it Krishnadevarāya of Vijayanagar ? There are some verses ascribed to one Bhānukara in some anthologies. Some scholars are of opinion that Bhānudatta and Bhānukara are identical.

What can be said under these circumstances is that Bhānubhaṭṭa might have lived in the thirteenth or fourteenth or fifteenth century.

In the Rasamañjarī, the author says :

तातो यस्य गणेश्वरो कविकुलालङ्कारचूडामणिः
देशो यस्य विदेहभूः सुरसरित्कल्लोलकिर्मीरितः।

So, we know that Bhānudatta's father was Guṇeśvara and he belonged to the Videha country.

The Rasataraṅgiṇī explains Bhāvas, Vibhāvas, Anubhāvas, Sāttvikabhāvas, Vyabhicāribhāvas, Rasas and Dṛṣṭis in eight chapters. The Rasamañjarī is a smaller work. It describes the types of nāyikās, sakhīs, dutīs, Nāyakas and their friends. Most of the illustrations are the author's own in both of these works.

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A lyrical poet Gītagaurīśa (or Gītagaurīpati), which imitates Jayadeva's Gītagōvinda, is ascribed to Bhānudatta.

The Rasapārijāta contains about one thousand verses of Bhānudatta and his father Gaṇapati.

A work called "Alaṅkāratilaka" was also written by Bhānudatta. It contains both prose and verse. It is divided into five chapters and deals with many aspects of Kāvya. Six Śabdālaṅkāras and seventy-one Arthālaṅkāras have been defined and illustrated in this work.

3.2.5 Rūpagosvāmi

Even though the main writers of Alaṅkāraśāstra works confirmed to the dictates of Bharata and maintains that Rasas were eight or nine, there were votaries of the Bhaktirasa. According to Ānandavardhana, Abhinavagupta and Mammaṭa, Bhakti is only a bhāva and not a rasa.

रतिर्देवादिविषया व्यभिचारी तथाञ्जितः।
भावः प्रोक्तः

(Mammaṭa)

There was a movement in Bengal to revive devotion for Viṣnu in the sixteenth century. It was inspired by the great teacher caitanyaprabhu (1486-1533). Rūpagosvāmi,

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a follower of caitanya, wrote two work's making devotion for the Lord the main theme. The works are Ujjvalanīlamaṇi and Bhaktirasāmṛtasindhu. The religious teachings of the Bhakti school are presented here in the garb of rasa phraseology. Rūpagosvāmi defines Madhura Bhaktirasa as follows :

वक्ष्यमाणैर्विभावाद्यैः स्वाद्यतां मधुरा रतिः।
नीता भक्तिरसः प्रोक्तो मधुराख्यो मनीषिभिः।।

All the illustrations in the Ujjvalanīlamaṇi relate to Kṛṣṇa and his devotees. Since love of Kṛṣṇa is the sole object, Nāyikā becomes very important. Three hundred and sixty types of Nāyikas are described in this work.

In addition to the two works cited, Rūpagosvāmi has composed another work called Nāṭakacandrikā. It deals with dramaturgy. He also wrote Padyāvali and Dānakelikaumudi. Rūpa flourished in the last quarter of the fifteenth and the first half of the sixteenth century. His nephew Jīvagosvāmi wrote philosophical works of the Caitanya school. His ancestors were Brahmins of the Karnataka region that had migrated to Bengal in the fourteenth century.

3.2.6 Keśavamiśra

Author of the alaṅkāraśekhara, flourished in the second half of the sixteenth century A.D. His patron was

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Māṇikyacandra, a King of Kangra. Kēśavamiśra claims the authorship of seven other works which are unfortunately lost.

The Alaṅkāraśekhara consists of Kārikās, Vṛtti and examples. The Kārikās were written by an earlier author called Śauddhodani. Keśavamiśra says :

अलङ्कारविद्यासूत्रकारो भगवान् शौद्धोदनिः परमकारूणिकः स्वशास्त्रे प्रवर्तयिष्यन् प्रथमं काव्यस्वरूपमाह । and

श्रुतमेवान्यथाकारमक्षराणि कियन्त्यपि ।

काव्यालङ्कारविद्यायां शौद्धोदनिरसूत्रयत् ।।

These Kārikas might have been composed in the eleventh or twelfth century.

The Alaṃkāraśekhara is divided into eight sections called Ratnas and twenty-two sub-sections called Marīcis. Like the Sāhityadarpaṇa, this work also gives the highest prominence to Rasa and defines poetry as रसादिमद्वाक्यम् । It affirms that Rasa is the soul of Kāvya. The work enumerates eight Śabdālaṅkāras (citra, Vakrokti, Anuprāsa,Gūḍha, Śleṣa, Prahelikā, Praśnottara (upamā, rūpaka, Utprekṣā, samāsokti, apahnuti, samāhita, svabhāva, virodha, sāra, dīpaka, sahokti, anyadeśatva, viśeṣokti and vibhāvanā). The ninenteenth Marīci is devoted to Samasyāpūraṇa.

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3.2.7 Jayadeva

Two Jayadevas are famous in Sanskrit literature. One was the author of the Gītagovinda and the other a dramatist and rhetorician. We are concerned with the second Jayadeva here.

This Jayadeva had the title Pīyūṣavarṣa. His parents were Mahādeva and Sumitrā. He probably lived in Vidarbha. His date must have been the first half of the thirteenth century because he alludes to Kāvyaprakāśa when he says :

अङ्गीकरोति यः काव्यं शब्दार्थावनलङ्कृती ।
असौ न मन्यते कस्मादनुष्णमनलङ्कृती ।.

It seems he has also borrowed from Ruyyaka's Alaṅkārasarvasva. Viśvanātha quotes a verse from the Prasannarāghava drama which is also a work by Jayadeva Piyūṣavarṣa. Śārṅgadharapaddhati (dated 1369 A.D) quotes a few verses of the Prasanna Rāghava.

Candrāloka can be called a handbook on Sanskrit poetry. It is written in easy and lucid style. The Ślokas agree in the Anuṣṭup metre. In the style of Bhāmaha and Daṇḍin, the author gives his own examples. The work is divided into ten chapters called 'Mayūkhas'. Definition of poetry, blemishes, Guṇas, Śabdālaṃkāras, Arthālaṃkāras, Rasas,

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Bhāvas, Rītis, Vṛttis, Vyañjanā, Dhvani, Guṇībhūtavyaṅgya, Lakṣaṇā and Abhidhā are the subjects dealt with in the work. The number of ślokas is about 350.

Candrāloka becáme famous on account of the fact that Appayya Dīkṣita took the fifth Mayūkha of this work as the basis for his Kuvalayānanda. Dīkṣita himself says at the introductory portion of the Kuvalayānanda -

येषां चन्द्रालोके दृश्यन्ते लक्ष्यलक्षणश्लोकाः।
प्रायस्त एव तेषाम् इतरेषां त्वभिनवा विरच्यन्ते ।।

and also at the end -

चन्द्रालोको विजयतां शरदागमसंभवः।
ह्रद्यः कुवलयानन्दो यत्प्रसादादभूदयम्।।

Bharata enumerated only four Alaṃkāras, three of which are Arthālaṃkāras. Later, the number grew. The Kāvyaprakāśa defines 61 Arthālaṃkāras. Jayadeva's Candrāloka defines one hundred Arthālaṃkāras.

3.2.8 Appayya Dīkṣita

Dear Students,

You have already studied Appayya Dīkṣita's Kuvalayānanda. Much has been said about Appayya Dīkṣita

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also. So, the following may appear repetitive. According to the dictum -

"द्विर्बद्धं सुबद्धं भवति "

these points are being retold.

Appayya Dīkṣita, who flourished in South India in the second half of the 16th century, was a great versatile scholar. He lived for seventy-two years and wrote one hundred works on various subjects. As Nīlakaṇṭha Dīkṣita avers

कालेन शम्भुः किल तावतापि
कलाश्चतुष्षष्टिमिताः प्रणिन्ये ।
द्वासप्ततिं प्राप्य समाः प्रबन्धान्
शतं व्यधादप्पयदीक्षितेन्द्रः।।

Appayya Dīkṣita was a revered person and many Kings honoured him. According to some scholars, Appayya was born in 1554 and died in 1626. Y. Mahāliṅga Śāstri is of the opinion that Appayya Dīkṣita was born in 1520 and died in 1593.

From the works of Appayya Dīkṣita, we learn that three Kings of South India were his patrons. They were Cinna Timma, Cinna Bomma and Venkatapati. Appayya was a Drāviḍa brāhmaṇa born in a village 'Adaiyapālayam' which

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is in Tamilnāḍu. His father was Rangarāja Adhvarin (रङ्गराजाध्वरीन्द्रवरसूनुः) and the famous poet Nīlakaṇṭha Dīkṣita was his nephew.

Appayya Dīkṣita was proficient in many Śāstras. In Advaitavedānta, his Siddhāntaleśasaṅgraha and Parimala, a sub-commentary on Śaṅkara's Śārīrakabhāṣya, his Vidhirasāyana is a standard text. In Śivādvaita, his Śivārkamaṇīdīpikā is an authoritative treatise. He has also contributed a good number of stotras on many deities.

In poetics also, Appayya Dīkṣita's contribution is considerable. There are three works written by him - Kuvalayānanda, Citramīmāṃsā and Vṛttivārttika. Only the Kuvalayānanda is complete. The others breakdown in the middle. The Kuvalayānanda follows the Candrāloka in defining and illustrating one hundred Artālaṃkāras. But Appayya Dīkṣita has not followed blindly. He has changed some, added some or altered partially. For instance, he retains the definition of Upamā intact, but changes the example.

उपमा यत्र सादृश्यलक्ष्मीरुल्लसति द्वयोः।
हृदये खेलतोरुच्चैः तन्वङ्गीस्तनयोरिव ।। (Jayadeva)

उपमा यत्र सादृश्यलक्ष्मीरुल्लसति द्वयोः।
हंसीव कृष्ण ते कीर्तिः स्वर्गङ्गामवगाहते ।।
(Appayya Dīkṣita)

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The sub-varieties of Alaṃkāras have also been described by Appayya Dīkṣita.

The Citramīmāṃsā is a text of higher standard. It is incomplete and contains discussion only on twelve Alaṃkāras, but it is a full treatment of those Alaṃkāras. The definitions of Alaṃkāras given by earlier tests are given and explained here. After showing faults and deficiencies in them, an adequate definition is given. Numerous illustrations selected from works of great poets are provided. It is unfortunate that the Citramīmāṃsā was left incomplete.

Similarly, the Vṛttivārttika written for explaining the three functions of the word breaks of at the end of the Lakṣaṇā section. The Vyañjanā section, which would be the most important, is missing. This work is also of a higher standard and exhibits Appayya Dīkṣita's calibre and erudition.

Appayya Dīkṣita used the Navyanyāya terminology in the Citramīmāṃsā, Jagannātha took this trend further. In the Alaṃkārakausthubha of Viśveśvara we see its culmination.

3.2.9 Jagannātha Paṇḍitarāja

Jagannātha was a Tailanga (Telugu) Brāhmaṇa and flourished in the period between 1620 and 1665. His parents were PeruBhaṭṭa and Lakṣmī. The village Muṅgada

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(Munikhaṇda) near Rajmundry (Rājamahendravaram) in Andhra Pradesh is said to be the birth place of Jagannātha. He probably got his education from his father who had settled in Vārāṇasī. He states in the introductory portion of the Rasagangadhara -

पाषाणादपि पीयूषं स्यन्दतो यस्य लीलया।
तं वन्दे पेरुभट्टाख्यं लक्ष्मीकान्तं महागुरुम्।।

He was patronised by the Moghul emperor Shah Jahan and probably received the title 'Paṇḍitarāja' from him. He was also patronised by Jagatsiṃha and Prāṇanārāyaṇa.

There is a legend which links Jagannātha to a muslim damsel (Yavanī), but it does not have any historical truth. Jagannātha wrote the Rasagaṅgādhara and some other minor works. Most of them are devotional poems (गङ्गालहरी, लक्ष्मीलहरी, करुणालहरी, सुधालहरी, etc.,) or eulogies of Kings (जगदाभरण, प्राणाभरण, etc.,). His Citramīmāṃsākhaṇḍana is vituperative and targets Appayya Dīkṣita. Similarly, his Manoramā Kucamardinī is an unsympathetic criticism of Bhaṭṭoji Dīkṣita's Prauḍamanoramā.

The Rasagaṅgādhara, though incomplete is a masterpiece. Jagannātha's mastery on classical Sanskrit is evident on every page of the Rasagaṅgādhara. All illustrative stanzas in it are Jagannātha's own. As he himself states -

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निर्माय नूतनम् उदाहरणानुरूपं
काव्यं मयात्र निहितं न परस्य किञ्चित्।
किं सेव्यते सुमनसां मनसापि गन्धः
कस्तूरिकाजननशक्तिभृता मृगेण।।

Jagannātha minces no words when he has to criticise or refute others' views. His choicest expletives for Appayya Dīkṣita. It is doubtful whether Jagannātha ever met Appayya Dīkṣita, but there is no doubt that he had animosity for the Dravidian scholar. The important illustrations in the Rasagaṅgādhara and some other charming stanzas of Jagannātha have been collected in the work named Bhāminīvilāsa.

Jagannātha assertively says that Kāvya means śabda containing striking meanings. (रमणीयार्थप्रतिपादकः शब्दः काव्यम्) and repudiates the views of scholars like Mammaṭa who say that Śabda and Artha are together Kāvya. (तददोषौ शब्दार्थौ). He also opines that **Pratibhā** (talent or genius) only is the cause of Kāvya and not the combination of Pratibhā, Nipuṇaṭā (erudication) and abhyāsa (training or effort). Jagannātha is a follower of the Dhvani school. He accepts the tenets of that school and improves upon them. Even though Ānandavardhana and Mammaṭa had classified Kavya into three categories (Dhvani, Guṇībhūtavyaṅgya and Citra),

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Jagannātha says it is wrong to club Śabdacitra and Arthacitra together. So, he makes four categories of Kāvya. He does not hesitate to condemn even great poets like Jayadeva.

जयदेवादिभिस्तु मदोन्मत्तमतङ्गजैरिव सकलसहृदयसंमतोयं पन्थाः भग्नः इति ।

Jagannātha was not only a great critic, but also a great poet. It is a pity that he did not write a Mahākāvya or a drama. However, what he wrote was fine poetry. His one flaw is that he was too proud. He was not at all humble like Kālidāsa. He says -

पीयूषयूषकल्पाम् अल्पाम् अपि मे गिरं
निपीतवताम्।
तोषाय कल्पते नो
योषाधरबिम्बमधुरिमोद्रेकः।।
मधु द्राक्षा साक्षादमृतमथ वामाधरसुधा
कदाचित् केषाञ्चिन्न खलु विदधीरन्नपि मुदम्।
ध्रुवं ते जीवन्तोप्यहह मृतका मन्दमतयो
न येषामानन्दं जनयति जगन्नाथफणितिः।।

Nāgeśa Bhatta, the famous grammarian of the eighteenth century A.D., has written a commentary called Marmaprakāśa on the Rasagaṅgādhara.

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3.3 Self-check questions

1. Write short notes on
   a. Vidyādhara
   b. Vidyānātha and
   c. Viśvanātha

2. Discuss the date of Bhānudatta and give an account of his works.

3. What is the special contribution of Rūpagosvāmi to Sanskrit poetics ?

4. Discuss the relation between Candrāloka and Kuvalayānanda.

5. Estimate the value of Jagannātha's contribution to Sanskrit literature and poetics.

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Unit - 4

HISTORY OF SANSKRIT POETICS - 4

Structure :

4.1 Introduction

4.2.1 Rāmacandra - Guṇacandra

4.2.2 Śāradātanaya

4.2.3 Narendraprabhasūri

4.2.4 Allarāja

4.2.5 Śingabhūpāla

4.2.6 Viśveśvara

4.2.7 Kavikarṇapūra

4.2.8 Some minor writers

4.3 Self-check questions

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UNIT - 4

HISTORY OF SANSKRIT POETICS - 4

4.1 Introduction

Dear Student,

You have studied in previous units about the major authors of Alaṃkāraśāstra. There are a few other authors who have also contributed to the development of Alaṃkāraśāstra. You will read about some of these minor authors in this unit. Though their original contribution may be meagre, it is necessary to learn about them to have a comprehensive view of the Alaṃkāraśāstra. There are many more Alaṃkārikas, about whom we cannot give all details in the limited space of the guidelines. You can study the History of Sanskrit Poetics (Two volumes) by S. K. De to know about those authors. It is a good thing that many of these books have been now printed. You can study them when you have ample time. There are many works which remain in manuscripts and many others which are lost. As Nīlakantha Dīkṣita says :

"कति कवयः कति कृतयः

कति लुप्ताः कति चरन्ति कति शिथिलाः"

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As students at the master's level, you should at least know who wrote what and when. Now read on for some information on these minor writers.

4.2.1 Rāmacandra - Guṇacandra

Rāmacandra and Guṇacandra were two Jain authors of the twelfth century A.D. Both of these were disciples of Hemacandra. They lived in a city called Anhil in Gujarath. Rāmacandra had written many works. He was a great scholar.

शब्दलक्ष्म - प्रमालक्ष्म - काव्यलक्ष्मकृतश्रमः।.

वाग्विलासस्त्रिमार्गो नौ प्रवाह इव जाह्नुजः।।

Guṇacandra was his companion and helper in the writing of books. At the end of Nāṭyadarpaṇa and its Vivṛti, the colophon gives the names of both. So, we may assume that they co-authored this work.

इति श्री रामचन्द्र - गुणजन्द्रविरचितायां स्वोपज्ञनाट्यदर्पणविवृतौ.....।

Many details about Rāmacandra are available, but not about Guṇacandra.

The main contribution of these two authors to

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Alaṅkāraśāstra is the Nāṭyadarpaṇa. It is a work on dramaturgy. Ramacandra has written many dramas (Nalavilāsa, Kaumudīmitrānanda etc.,) and so it is quite proper that he wrote the Nāṭyadarpaṇa. The work is in Anuṣṭup Ślokas and āryās and divided into four chapters called **Vivekas.** Its commentary, written by the authors themselves, is in prose. It contains many ślokas collected from several works. It describes rūpakas and uparūpakas.

The authors state at the beginning of the Nāṭyadarpaṇa that they studied the dramas of various authors, wrote some themselves and then composed the Nāṭyadarpaṇa.

महाकविनिबद्धानि दृष्ट्वा रूपाणि भूरिशः।

स्वयं च कृत्वा स्वोपज्ञं नाट्यलक्ष्म विवृण्महे ।।

It is known that the Jain society did not encourage works on Śṛṅgāra. So, the contribution of Rāmacandra-Guṇacandra is praise-worthy. Their remarks on Rasa are worth noting. They state that only some Rasas are blissful (Śṛṅgāra, Hāsya etc.,) while Karuṇa, Raudra and Bībhatsa are sorrowful.

4.2.3 Śāradātanaya

Śāradātanaya flourished in the twelfth century A.D. He wrote the Bhāvaprakāśa (or Bhāvaprakāśana) on dramaturgy.

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He is extensively quoted by commentators like Kumārasvāmin and Rāghavabhaṭṭa. His father was Bhaṭṭagopala of Kāśyapagotra. He learnt Nāṭyaśāstra from Divākara. He appears to be summarising the Śṛṅgāraprakāśa of Bhoja in certain places. He cites Agastya, Kohala, Mātṛgupta, Subandhu and Āñjaneya as authorities on dramatic art.

The Bhāvaprakāśa is divided into ten chapters called Adhikaraṇas. The first two chapters deal with Bhāva and other chapters are devoted for description of Nāyaka, Nāyikā, types of Sanskrit drama etc.,

4.2.4 Narendraprabhasūri

This Jain author flourished in the thirteenth century A.D. He lived in the Harṣapurīyagaccha of Gujarat. He composed Alaṅkāramahodadhi at the request of Vastupāla under the guidance of Naracandrasūri. This is made very clear in the introductory verses of the work itself.

तन्मे नातिसविस्तरं कविकलासर्वस्वगर्वोद्धुरं
शास्त्रं ब्रूत किमप्यनन्यसदृशं बोधाय दुर्मेधसाम्।
इत्यभ्यर्थनया प्रतीतमनसः श्रीवस्तुपालस्य ते
श्रीमन्तो नरचन्द्रसूरिगुरवः साहित्यतत्त्वं जगुः।।

तेषां निदेशादथ सद्गुरूणां

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श्रीवस्तुपालस्य मुदे तदेतत्।

चकार लिप्यक्षरसंनिविष्टं

सूरिर्नरेन्द्रप्रभनामधेयः।।

The Alaṅkāramahodadhi, like the Kāvyaprakāśa consists of Kārikās, Vṛtti and examples. It was composed in Saṃvat 1282 which corresponds to 1225-26 A.D. It contains eight chapters called 'Taraṅgas'. The arthālaṅkāras defined and illustrated in this work are seventy only.

4.3.5 Allarāja

Allarāja was the son of King Hammīra as he himself states in the introductory verses of his work.

तस्मादल्लमहीपतिः समभवद् धीराग्रणीर्वीरहा।

At the beginning of his work Rasaratnapradīpikā, Allarāja mentions many works consulted by him.

काश्यपं कोहलं चैव मतङ्ग दन्तिलं तथा।

विशाखिलं च माहेशं नान्द्यं गिरिसुतामतम्।।

नारदं तुम्बुरुं चैव अर्जुनं रावणोदितम्।

पूर्वाचार्यैर्विरचितं नाट्यार्णवमथापि च ।।

नाट्यालोचनमानन्दवर्धनं भरतोदयम्।

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भावप्रकाशनं चैव तथा श्रृङ्गारसागरम्।।

इत्थमालोक्य शास्त्राणि विविधानि सुबुद्धिमान्।

करोति रसिकस्यार्थे रसरत्नप्रदीपिकाम्।।

From this we understand that Allarāja's date is later than that of Śāradātanaya, author of the Bhāvaprakāśana. Hammīra, Allarāja's father is known to have died in 1301 A.D. in a battle with Alla uddin Khilji. Allarāja might have ruled the small principality of Ranathambhor in Rajasthan. He was not an important King, but calls himself "Mahīpati".

Bhānudatta refers to the Rasaratnapradīpika in his Rasataraṅgiṇī. All this leads to the inference that Allarāja belongs to the first half of the fourteenth century.

The Rasaratnapradīpika is divided into six chapters called paricchedas. The topics dealt with are mainly Rasa and Bhāva. The work exhibits no originality. It borrows extensively from Bharata and Dhanañjaya's Daśarūpaka. Even the illustrative stanzas are mostly taken from Dhanika's commentary 'Avaloka' and Daśarūpaka.

Allarāja is sometimes mentioned as 'Mallarāja. But the manuscripts have only 'Allarāja'.

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4.2.6 Śiṅgabhūpāla

Śiṅgabhūpāla, author of the Rasārṇavasudhākara, was a small king who ruled Veṅkaṭagiri in the first half of the 14th century A.D. This South Indian prince belonged to the Recharla family and ruled over the region lying between Vindhyas and Śrīśaila mountain. His original name was Singama Nāyuḍu. It is Sanskritised as Śiṅgabhūpāla. His father was Ḍācayanāyaka and mother Vocamāmbā. This is stated in the introductory verses of the Rasārṇavasudhākara.

तत्र रेचल्लवंशाब्धिशरद्राकासुधाकरः।
कलानिधीरूदारश्रीरासीद् दाचयनायकः।।
तस्य भार्या महाभाग्या विष्णोः श्रीरिव विश्रुता ।
वोचमाम्बा गुणोदारा जाता तामरसान्वयान्।।
तयोरभूवन् क्षितिकल्पवृक्षाः
पुत्रास्त्रयस्त्रासितवैरिवीराः।
शिङ्गप्रभुर्वेन्नमनायकश्च
वीराग्रणी रेचमहीपतिश्च ।।

A lot of information is given by the author about his family in the first chapter. It seems Śiṅgabhūpāla had a title 'Bhujabalabhīma'. He calls himself rightly Āndhramaṇḍalādhīśvara (King of Āndhra).

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The Rasārṇavasudhākara is divided into three chapters called Vilāsas. It deals with all subjects pertaining to dramaturgy and provides profuse examples from various works like Anargharāghavam, Prasannarāghava and Prabodhacandrodaya.

The other works of Śiṅgabhūpāla are Saṅgītasudhākara and Nāṭakaparibhāṣā.

The Rasārṇavasudhākara is written in simple language and very comprehensive in nature.

4.2.7 Viśveśvara

Viśveśvara Bhaṭṭa or Viśveśvara paṇḍita flourished in the first half of the 18th century A.D. He wrote five works :

1. Alaṅkārakaustubha
2. Alaṅkārasuktāvalī
3. Alaṅkārakulapradīpa
4. Kavīndrakarṇābharaṇa
5. Rasacandrikā

He is called Parvatīya because he was born in a hilly region called Almoda. He says that he also wrote two dramas (Śriṅgāramañjarī and Rukmiṇīpariṇaya).

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The Alaṅkārakaustubha is a tough work to read. It is written in the Navyanyāya style. It deals with 61 figures of speech only following Mammaṭa's Kāvyaprakāśa.

अन्यैरुदीरितमलङ्करणान्तरं यत्
काव्यप्रकाशकथितं तदनुप्रवेशात्।
संक्षेपतो बहुनिबन्धविभावनेना-
लङ्कारजातमिह चारु मया न्यरूपि ।।

The Alaṅkāramuktāvali is written in an easy style and serves as a good manual for beginners. The Alaṅkārapradīpa enumerates, defines and illustrates 119 alaṅkāras. Kavindrākarṇābhavaṇa deals with Citrakāvya, Prahelikā (enigmatology) etc., The Rasa candrikā focuses on Rasas, Nāyaka and Nāyikā.

It is learnt that Viśveśvara was a son of lakṣmīdhara and lived for only 34 years. It is remarkable that he could write so much in a short span of life.

4.2.8 Kavikarṇapūra

Kavikarṇapūra belonged to the Caitanya movement. His father Śivānanda was a disciple of Caitanyadeva. Karṇapūra flourished in Bengal in the second half of the sixteenth century. He wrote the Alaṅkārakausthubha and

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several other works in Sanskrit. Some of them are :

1. Caitanyacandrodaya (drama)
2. Caitanyacaritāmṛta (life of Caitanya)
3. Gaurāṅgagaṇoddeśadīpikā

The Alaṅkārakaustubha of Kavikarṇapūra has ten chapters called Kiraṇas. The subjects dealt with are

1. Definition of Kāvya
2. Word and meaning
3. Dhvani
4. Guṇībhūtavyaṅgya
5. Rasa and Bhāva
6. Guṇa
7. Śabdālaṅkāra
8. Arthālaṅkāra
9. Rīti and
10. Doṣa.

Most of the illustrative verses in this work are in praise of Lord Kṛṣṇa. The work does not exhibit originality of thought, but it is more comprehensive than the Ujjvalanīlamaṇi of

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Rūpagosvāmin. There are four commentaries on the Alaṅkārakaustubha. They are Sārabodhinī, Ṭippaṇī, Dīdhitiprakāśikā and Ṭīkā.

4.2.9 Madhusūdanasarasvatī

Madhusūdana Sarasvatī was a great scholar of the eighteenth century. He was from Bengal and a follower of Caitanya, but a staunch Advaitin. His **magnum opus** 'Advaitasiddhi' is a work studied all over India. It is supposed to be sequel of Vyāsarāya's Nyāyāmṛta. A famous stanza eulogises Madhusūdana Sarasvatī as follows :

मधुसूदनसरस्वत्याः पारं वेत्ति सरस्वती।
वेत्ति पारं सरस्वत्या मधुसूदनसरस्वती ।।

Even though Madhusūdana Sarasvatī was an Advaitin, he was much influenced by Caitanya's movement and so gave the highest place to Bhakti.

As a writer on Poetics, he wrote the Bhaktirasāyanam in which he establishes the **Rasatva** of Bhakti and gives it the supreme place. In this point, he is following Rūpagosvāmi.

4.2.10 Some Minor Writers

It is not possible to give details of all writers in this unit.

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Only names of the authors and their works are given below. You may consult those books and histories of Sanskrit poetics to get a better idea of these works and their authors.

1. Akbara Sāha (Baḍe Sāheb) — Śṛṅjāramañjarī (17th century)

2. Acyutaśarman (Acyutarāya Modaka) — Sāhityasāra and its commentary 'Sarasāmoda) (first half of the 19th century)

3. Ajitasenācārya — (a) Alaṅkāracintāmaṇi (b) Śṛṅgāramañjarī (Second half of the tenth century A.D)

4. Amṛtānandayogin — Alaṅkārasaṅgraha

5. Āśādhara — (a) Triveṇikā (b) Kovidānanda (eighteenth century)

6. Kumbhakarṇa — Rasaratnakośa (first half of the fifteenth century A.D)

7. Devaśaṅkara — Alaṅkāramañjūṣā (second half of the 18th century)

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8. Dharmadāsa — Vidagdhamukhamaṇḍana
(13th century A.D)

9. Dharmasūri — Sāhityaratnākara
(15th century A.D)

10. Narasiṃhakavi — Nañjarājayaśobhaūṣaṇa
(18th century A.D)

11. Prabhākarabhaṭṭa — (a) Rasapradīpa
(b) Alaṃkārarahasya

12. Yajñanārāyaṇa Dīkṣita — (a) Alaṅkāraratnākara
(b) Sāhityaratnākara
(17th century A.D)

13. Yajñeśvara Dīkṣita — (a) Alaṅkārarāghava
(b) Alaṅkārasūryodaya

14. Rājacūḍāmaṇi Dīkṣita — (a) Kāvyadarpaṇa
(b) Alaṅkāracūḍāmaṇi
(17th century A.D)

15. Viśvanātha Nyāyapañcānana — Alaṅkāraparişkāra
(17th century A.D)

16. Viśvēśvara Kavicandra — Camatkāracandrikā
(14th century A.D)

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17. Vīranārāyaṇa — Sāhityacintāmaṇi
(15th century A.D

18. Pradhāni Venkappayya — Alaṅkāramaṇidarpaṇa
(18th century A.D)

19. Śobhākaramitra — Alaṅkāraratnākara
(13th century A.D)

20. Sāgaranandin — Nāṭakalakṣaṇaratnakośa
(11th century A.D)

21. Sāyaṇācārya — Alaṅkārasudhānidhi
(14th century A.D)

22. Sudhīndrayati of Mantrālaya — (a) Alaṅkāranikāṣa
(b) Alaṅkāramañjarī

4.3 Self-check questions

1. **Write short notes on :**
   (a) Śāradātanaya
   (b) Narendraprabhasūri
   (c) Śiṅgabhūpāla
   (d) Kavikarṇapūra
   (e) Sāyaṇa

2. Prepare a list of writers on Sanskrit Poetics

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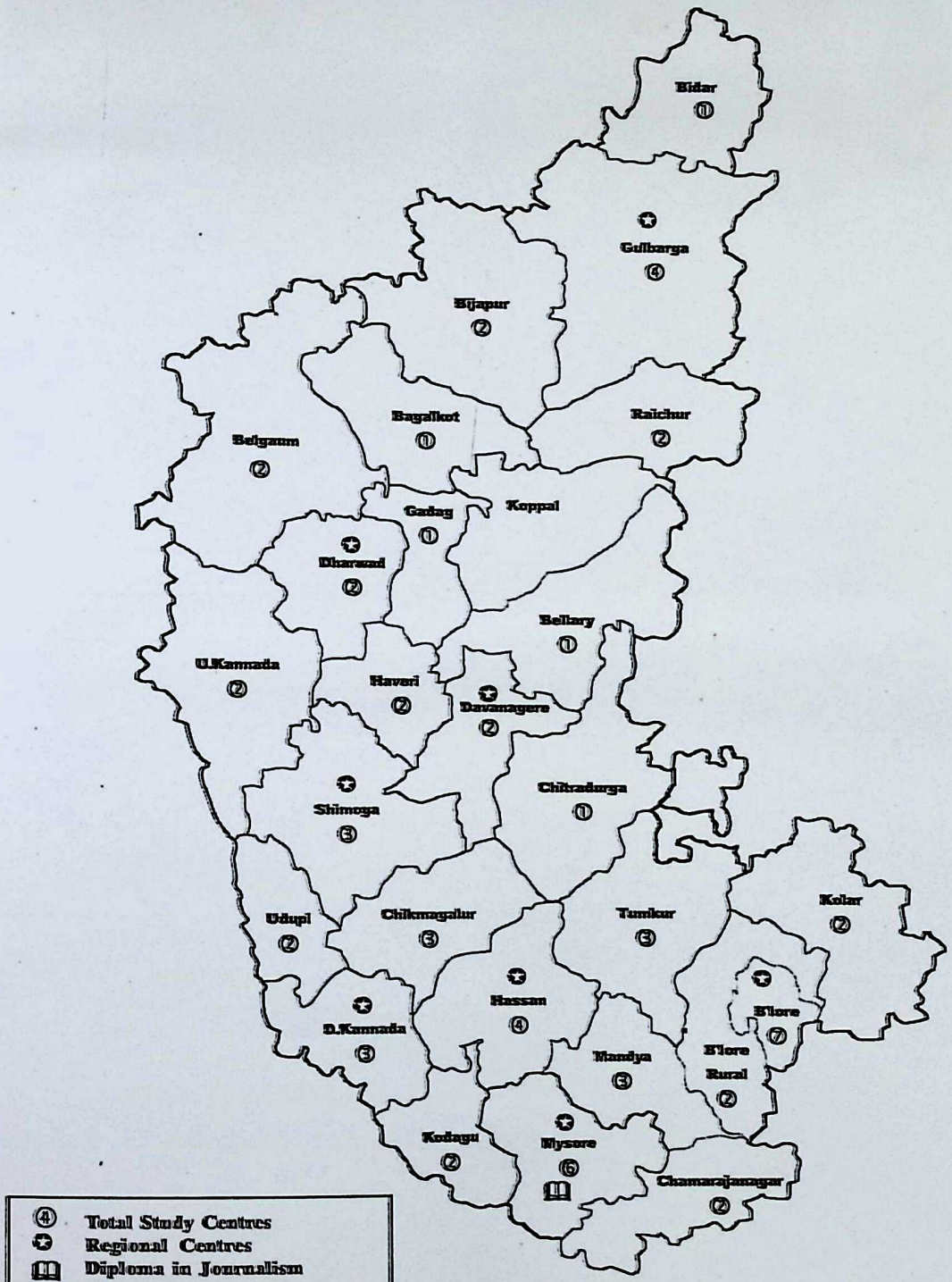

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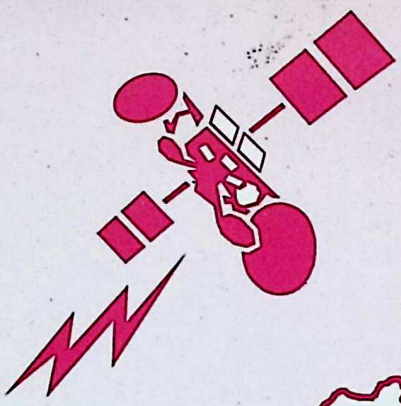

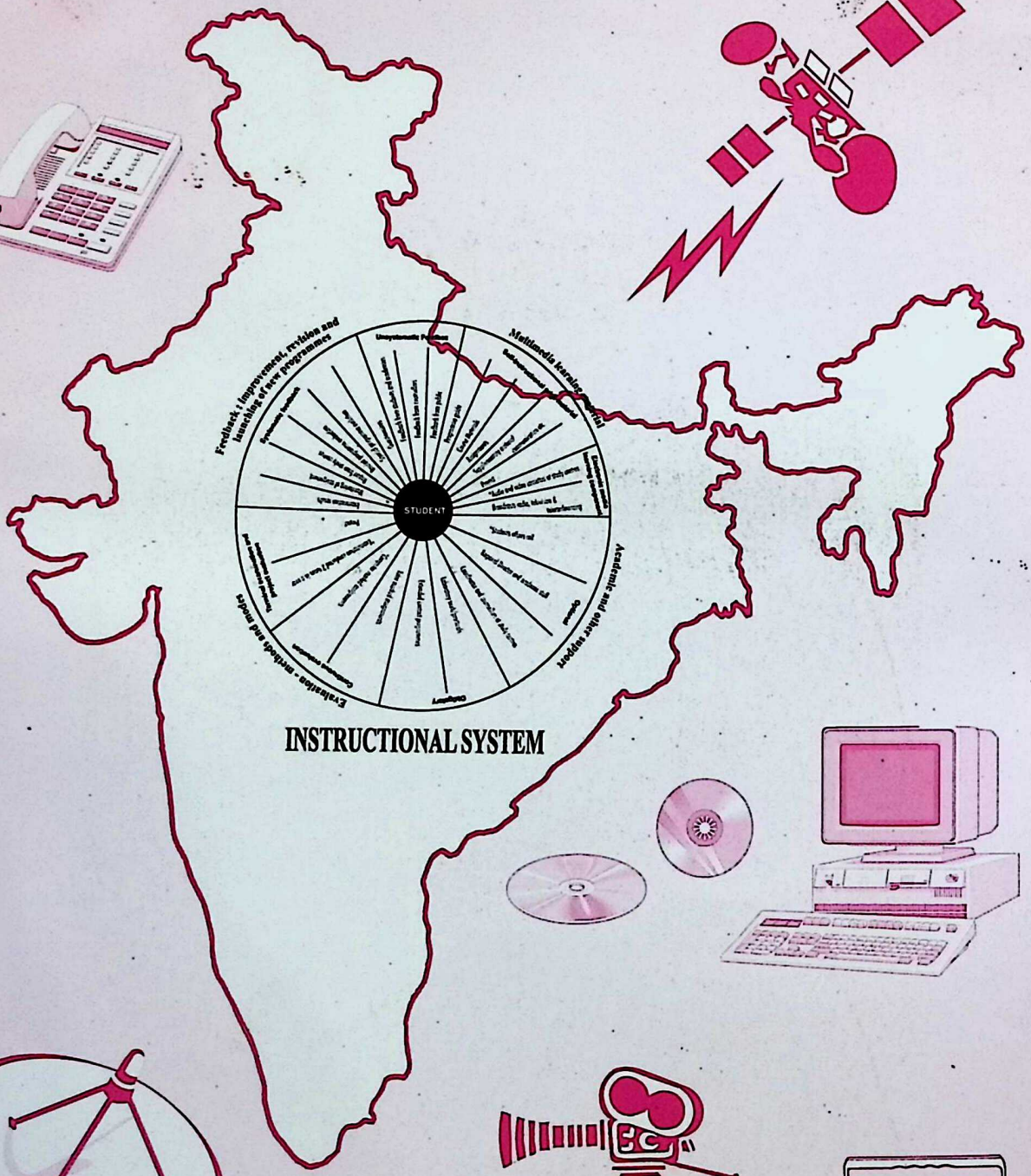

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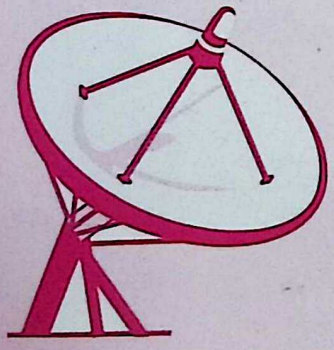

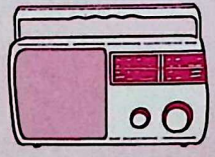

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